

# The Musical World.

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A RECORD OF THE THEATRES, CONCERT ROOM, MUSIC, LITERATURE, FINE ARTS,  
FOREIGN INTELLIGENCE, &c.

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SATURDAY, APRIL 22, 1848.

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## GOETHE'S EPIGRAMS FROM VENICE—(1790.)

IN ELEGIAC VERSE.

—  
Money spent, and time as well—  
How—this little book will tell.

V.

Once in the Gondola lying, I darted along through the jessels  
Which in the Grand Canal, heavily laden, were rang'd;  
There you will find many articles suited for many a purpose,  
Corn, and wine, and pulse—logs and light brushwood besides;  
Swift as an arrow we darted along, when a laurel branch struck me  
Hard on the cheek. I exclaimed: "Daphne, a wound—and from thee!  
Rather I look'd for reward." Then the nymph replied to me, smiling:  
"Poets ne'er heavily sin—lightly they're punish'd:—God speed!"  
J. O.

## SACRED HARMONIC SOCIETY.

THE recent notices of the performances of this society which have appeared in the *Musical World* seem to have given signal offence in many quarters. From among the protesting communications that have reached us, we shall select two for publication, upon which we shall take leave to comment in our way, without ceremony. Our opinion about the present condition of the society is well known. We would fain have discussed it without resorting to personal allusion of any kind; but the state of the case will not permit it, and we shall, therefore, without flinching, speak openly on the matter. The first of the two letters, though beside the immediate question, contains truths bitter to taste but wholesome to swallow,—let those swallow them who require the medicine.

To the Editor of the *Musical World*.

SIR,—I think your report of our performance of *Elijah* was too severe, for it has been acknowledged by nearly all parties to have been the redeeming concert of the season. When reading your reporter's account, I could not avoid thinking of the old story of the defendant, who, having no defence, instructed his counsel to abuse the plaintiff's attorney; for he says nothing about the performance itself, but rates the society generally. But now to another point; your strictures on the society are well meant, their purpose is the advancement of art, and the society as a means of carrying out art, and the poor amateurs are lashed up to do the utmost in their power for effecting these desirable objects. If they fail they are no doubt subject to reprehension; but what castigation is not too severe for those whose whole and sole business it is properly to study the music of the works that they are engaged to perform? The amateur has his daily occupation, his toil,—in fact, his bread to earn, and turns to music as a relaxation, doing his best to properly appreciate and perform that which he undertakes. The artist is bound as an act of business, as an act of duty, to study that which the amateurs can only glance at. These premises granted, what has the critic not in store for the solo singers at the performance of the *Messiah* last night. I have heard this work, the acknowledged master-piece of Handel (and here you will excuse me remarking with what pleasure one turns to the broad expansive phrases of this great master, even after the wonders of Mendelssohn), performed some fifty or sixty times, and never before, did I hear the music so shamefully treated as by the soloists. Miss Birch,

not contented with singing flat throughout the evening, so interlarded her pieces with shakes, flourishes and roulades, that any person however skilled in music who had entered the Hall, not knowing what was the performance, would have imagined himself at the 'Casino' or some such equally music desecrating place. Her old practice of taking some note in alt and dwelling on it for a minute nearly was carried to greater excess than ever, and there could not have been amongst the whole audience, one with any musical feeling in his soul, who was not thoroughly displeased. Mr. Phillips followed in the same strain, shaking, flourishing and shouting, to the terror of all who venerate the solemn grandeur of Handel. The contagion did not escape Miss Dolby, the quiet classical Miss Dolby, who must needs on this occasion follow the infectious example, and introduce cadences at the end of those beautiful airs, "Oh thou that tellest good tidings to Zion," and "He was despised" quite at variance with her usual good judgment, excellent appreciation, and refined taste.

Now, Sir, these are things that the critic should look to, and I have no doubt that you will. You gave a noble instance of your honesty of purpose in rebuking Mr. Phillips for this same grievous fault some few weeks since. If all critics would do the same, then we should have a much more classical race of singers; but it is not fair that the amateur should bear all the brunt, when the artist is more in fault of the two.

Apologising for this long intrusion on your valuable time.

London, April 20, 1848.

W. C.

So far as we may be allowed to interpret it, the above letter goes a long way to confirm the point for which our reporter has been arguing of late—that there is something radically wrong in the government of the society. If Mr. Perry were a fit man to officiate as conductor of the performances he would neither allow the amateurs to sing the choruses and play the accompaniments badly, nor the professors to sing out of tune and introduce unmeaning *cadenzas* and impertinent changes in the sublime music of Handel. But the truth must be plainly stated:—Mr. Perry is not a fit man for so important a post—scarcely more so indeed than Mr. Surman—and it is absurd to suppose that the independent press, after so many years of just complaint, will wink at a change which is so little for the better. If W. C.'s argument about the amateurs be of any value they apply as much to Mr. Surman, an amateur, as to any other amateur, and in that case it was unfair to oust Mr. Surman from his position. This is unanswerable.

On the other hand, touching the performance of *Elijah*—we have such thorough confidence in our reporter that we take his word as gospel, and we know him to be so competent a judge that we never interfere with the full expression of his opinions.

But now for the second letter:—

SIR,—It appears to me as well as to many others that you use power of criticism to an unfair degree, as shewn in your notices of the performances by the members of the Sacred Harmonic Society "Fair Play is a Jewel," and it cannot be denied that your notice of the oratorio *Elijah* as performed last Wednesday evening, was anything but fair and impartial. I heard many declare that, on the whole, it was the best performance of *Elijah* that had been given: This was stated by some whom I know to be in direct opposition to the Sacred Harmonic Society, one gentleman being a member of Mr. Hullah's upper class. As to the question of conductorship, I will not pretend to make any comment, not having any interest in the concerns of the society, and I am only induced to make

these few observations by a desire to see (to use your own vaunted motto) "justice done to all parties."

April 18th, 1848.

I remain, Sir, yours respectfully,  
AN OLD SUBSCRIBER.

Which amounts to nothing more than this:—our reporter thought the seventh performance of *Elijah* a very imperfect one; "An old Subscriber," on the contrary, thought it was a very satisfactory one; to which we have only to say that as we know our reporter, and are unacquainted with the identity of "An old Subscriber," we prefer adopting the verdict of the former, which, as it coincides with our own candid opinion of several performances that have recently taken place, and which we have ourselves attended, is natural and consistent.

We repeat emphatically that *the question of the conductorship of the Sacred Harmonic Society calls loudly for discussion.*

Our pages are open to any observations on the matter, provided we are favoured with the names and addresses of our correspondents, as a guarantee of good faith.

### ARISTOTLE ON POETRY.

NEWLY TRANSLATED, FROM THE EDITION OF F. RITTER.

(Continued from Page 245.)

#### CHAPTER XX.(a)

"I. Of all diction these are the parts: element, (letter), syllable, conjunction, noun, verb, article, case, discourse.

"II. An element is an undivided sound; yet not every sound *is such*, but only that from which an intelligible sound is produced. For there are undivided sounds of animals, none of which are called an element.

"III. The parts of this are the vowel, the semivowel, and the mute (consonant). The vowel is that which has an audible sound without percussio (*h*), as *a* and *o*; the semivowel is that which has an audible sound together with percussio, as *s* and *x*; and the mute is that which with percussio has no sound, but becomes audible when joined with those that have some sound, as *g* and *d*.

"IV. These differ from each other by the forms and parts of the mouth, and by density (aspiration) and smoothness, and length, and shortness, and moreover by the acute, grave and middle (circumflex) accent. Concerning each of these the works on metre should be consulted.

"V. A syllable is a sound without signification, composed of a mute and that which has a sound, for *gr* is a syllable, either without an *a* or with an *a*, *gra* (*c*). The consideration of the differences in these belongs to works on metre.

"VI. A conjunction is a sound without signification, which neither prevents nor constitutes one significant sound, naturally formed of several sounds, and *which may be* in the extremities and middle of a sentence, if it may not be aptly put in the beginning, as the words 'men, etoi, de,'\* Or it is a sound without signification, consisting of more sounds than one which are significant, while it naturally constitutes one significant sound.

"VII. The article is a sound without signification, which marks the beginning, or the end, or the distinction of a discourse, as the word 'phemi,' the word 'peri,' and so forth; or it is a sound which neither prevents nor constitutes one significant sound out of several sounds, being by nature such as to be placed at the extremities and in the middle of a discourse.

"VIII. The noun is a compound sound significant without time, a part of which signifies nothing of itself. For even in double (compound) words we do not use the parts as though each signified something in itself. For instance, in the word 'Theodorus,' the 'doron' signifies nothing (*d*).

"IX. A verb is a compound sound significant with time, of which, as with nouns, no part is significant by itself. For the word 'man,' or 'white,' does not signify the 'when,' but the words 'walks' and 'walked' signify the former time present, the latter time past.

"X. Cases (*e*) belong both to nouns and verbs, some signifying the relations 'of,' or 'to,' and the like, some singular and plural, as 'men,' or 'man'; some relate to pronunciation as to interrogation or command. For the words 'walked' and walk '† are cases of a verb according to all these forms."

"XI. Discourse is a compound sound, some parts of which are significant by themselves. For all discourse does not consist of verbs and nouns, as, for instance, the definition of the word 'man,' but a discourse may be without verbs. Some significant part, however, it must always have, as the word 'Cleon,' in 'Cleon walks.'

"XII. Discourse is one in two senses; either as it signifies one thing or a connection of several things, as the *Iliad* is one by connection, but the *definition* of 'man' is one because it signifies one thing."

#### NOTES BY THE TRANSLATOR.

(a) There are several reasons for rejecting the whole of this chapter as spurious; but, although it has no connection with the one preceding, the contents are not altogether useless. From even this slight commendation we must except Sections VI and VII. Twining has avoided the dark places in these Sections. We, from a spirit of consistency have given some sort of "Englishing" to the best of our ability, but we have not the slightest notion that the Sections are intelligible, and though we could fill a whole column with conjectural interpretations, we abstain from so doing, as our labour would lead to no satisfactory result, and only tend to shew the utter badness of the text. Let our readers, then, pass over Sections VI and VII without scruple.

(b) That is, of the lips, the tongue and palate, and so forth.

(c) In Twining's translation we find it said that "gr without a is not a syllable," which is true enough, but does not seem warranted by the text. The fact is, the author of this interpolated chapter having laid down that a syllable is composed of a mute and of that which has a sound, and having previously laid down that semivowels (*s* and *x*) have sound (Sect. III), concludes that *gr*, strange as it may seem to our notions, is a legitimate syllable.

(d) The doctrine is good, but it is unskillfully borrowed from Aristotle's book on "Interpretation." The instance is very bad, since "doron," not "doron," is one of the parts of "Theodoros," and thus the root has lost its primitive aspect. The example in the "Interpretation," which is "Callippus," is much better, for (h)ippus is presented unaltered,\* and the doctrine is that though a part of a compound word has a meaning when isolated, such a meaning is not regarded when the compound word is used. The definitions of noun and verb are both borrowed from the "Interpretation."

(e) Case is here taken in a very general acceptation to denote the inflection of any word for any purpose.

\* Greek particles.

† Imperative.  
\* The aspirate in Greek is not a letter.

(To be continued.)

### SONNET.

NO. LXXXI.

WITHIN us much is dark; we strive with pain,  
Hoping to find the inner source of light,  
Which ever beams beneath the veil of night,  
And when it flashes forth makes all things plain.  
But still we find our efforts are in vain  
Till the call sounds without; with increased might  
Then from its hiding-place comes radiance bright,  
And one short, flashing, transient gleam we gain.  
Aye, it is true, that wisdom in our breast  
Has root, but still the pow'r that bids it grow  
Is not our own,—it is an outward force.  
Without such shock wisdom unrousd would rest,  
And we our own possession should not know:  
We learn not till events perform their course.

N. D.

## HECTOR BERLIOZ.

WE inserted, a few weeks since, a letter from one of our occasional and most welcome correspondents respecting Hector Berlioz, and we take the present opportunity of recalling attention to the fact that this celebrated composer is at present in London. The only musical body which has as yet testified its recognition of the fact is the Amateur Musical Society. The members have honourably shown their knowledge of it by producing a specimen from the works of the master at the last concert, and by requesting him to superintend the production of another at the proximate one. Unfortunately the advantage is not so great to Berlioz as to the Amateur Society; but this can detract nothing from the credit they have done themselves in being alone in the recognition of the presence of one of the most original musical artists of the present day. When is the Philharmonic Society going to follow an example so worthy to be followed?

We have heard it repeated, and we are inclined to put faith in the report, that Mr. Costa, with the liberality and artistic feeling which have rendered him so deservedly popular, has proposed to the Philharmonic Society to devote an act of one of the forthcoming concerts to the compositions of Berlioz, and has nobly offered to resign the *baton* on that occasion. We can well believe this of Mr. Costa, and feel the utmost pleasure in recording a fact so honourable to him in all respects. The sooner it takes place the better. The extraordinary sensation produced at the only concert which Berlioz has found occasion to give in London has made the subscribers to the Philharmonic Society and the public generally immensely anxious to profit by the opportunity offered by his temporary presence in London, to hear some of his works under his own direction. That the room would be crammed to suffocation there can be little doubt, and that Prince Albert, the most right-minded and generous of amateurs, would honor the performance with his presence we think is equally beyond question.

One thing is certain:—the Philharmonic Society, in deference to its own responsible position, cannot allow Hector Berlioz to leave London without taking advantage of his presence to give their subscribers a concert of unusual attractions.

## "A WORD WITH THE FAST MEN."

BROOKS *versus* BEETHOVEN.

London, April 20, 1848.

MY DEAR FRIEND,—I suppose you are somewhat astonished to find a man so irregular in his literary and musical taste coming forward to range himself on what the *slow* men who write in the *slower* portion of the periodical press would call the right side. But remember, we all outlive the errors of youth, and I have outlived mine. The *fast* men moreover are generally on the wrong side of thirty, at which age it may generally be concluded taste is pretty strongly formed. What do you think of the matter? This is however irrelevant to the heading of the present letter.

The musical wit of the *fast* men is generally of the most homœopathic description—a vice which they share in common with one of the best and most genuine humourists of the day. It consists of an abuse, misuse, or gross caricature of musical technicalities—a "pizzicato arpeggio," "x in alt," something in "the key of Z," Op. 1000, 947, 341," &c., &c., &c., will give you some idea of it. In fact it may be classed, as regards its quality, with the nonsense-verses boys write for practice in quantity before they are trusted with the task of

creating a genuine hexameter, and is therefore worthy of the originality and sarcastic power of those who use it. A technical dictionary, the English alphabet, and the Arabic numerals are the depths from which the laborious thirst for excellence, which characterises the wit of the *fast* men, dig it up. Now, heaven knows, one would not care much about so brilliant an exercise of mental power if it were devoted to the special behoof of a manufacturer of polkas and quadrilles. The theme would be worthy of the wit, and the wit would be worthy of the theme. But the question changes its face altogether when it is exercised at the expense of Beethoven. You know I pretend to no great musical knowledge. In fact, as regards technical profundity, I am scarcely on a level with the *fast* men themselves, and I make it a serious rule never to read a musical criticism which enters on technical details. Indeed in music I may be considered as a very fair representative of the better half of the mob—that is, the half who have an undisputed relish for it. Judging from the manner in which they write about it, I should conclude the *fast* men to belong to the other half,—that is, the half who have no relish at all. Is it not the height of impertinence for these men to write sneeringly of such a master as Beethoven—the man whose compositions are the "household words" of musical Germany? Had he written nothing but quartets I could forgive them; but the man who can listen to—I will dispense for the moment with the *Eroica*, or any other of his larger works—the prison scene in *Fidelio*, or simpler still, the *Adelaida*, and rise without recognizing the beauty of the master, is, in my opinion, musically speaking, a nullity, and I am quite sure you will concur with me. Now it is only fair to conclude that this is the case when you find one of these wits sneering at Beethoven. One flash of genius raises a man so far above their level, that if apprehended it ought to close their mouths in reverence for that which they do not apprehend. If inapprehended, then has Nature denied them the faculty which stands next to Genius—the capability of appreciating it. This would deserve pity but for the conceit which induces the *fast* men to scoff at those who, admitting their own incapability to produce, bend their heads before the producers of beauty and sublimity. As it is, it becomes necessary to out with the truth, and tell them plainly that they discredit the musical character of England by the parade they make of their incompetency to appreciate anything beyond "*Jump Jim Crow*," and "*Rory O'More*"—both doubtless very meritorious productions, and very much on a level with their own *Physiologies of Gents*, *Ballet Girls*, *Stuck-up People*, &c., &c., which are excellent reading between London bridge and Battersea, and undeniable soporifics anywhere else.

I used to defend the musical taste of England when I heard a foreigner abusing it. But I begin to doubt whether I ought to have done so. Is there any other country on the globe, except Tahiti, Timbuctoo, Caffre Land, Cape Horn, or Kamschatka, in which such a style of criticism as that of the *fast* men would be tolerated?

Is there any other country in the world, except England, where a man might dine off a sneer at the writer of *Fidelio* and the *Pastorale*? But even this might be justified on the score of the trite and humiliating philosophy that "every man must live," although Richelieu sneered it into a fallacy with *Je ne vois pas la nécessité*,—no inapt remark if applied to the *fast* men; for certain it is that literature lives not by them, if they live by literature. Unfortunately, however, not content with the wages of their written wit, they aim at the position of a school, and become the apostles of the



principles they put upon paper. They would reduce in the circles where they "lionize" all reputation to the level of their own intellectual imbecility. Below this it would be impossible to go. A compulsory mercy rests there. This madness, for it can only be such on their parts, requires caution. Like hydrophobia, it bites at everything, but is especially to be known by its avoidance of all wholesome drinking, and by its noisy barking at all pure water. The *fast* men never read, never hear music, or examine a picture, unless it be to abuse all that the world has set its stamp of excellence upon, construing the pandarage of a manager to the tastes of his Gallery, and a publisher's to those of low-priced readers into reputation and celebrity, deluding themselves into the belief that they are something more than the paid jesters of the moment, and endeavouring to swagger down real taste for the purpose of hedging their own position. Is this true or not? If so, ought not some remonstrance to be addressed to these individuals? Criticism has dealt in its tenderest mood with them. The scourge has been rarely used.—Had they the slightest conception of their position, they would hesitate before insulting the memories of men, in the carcase of whose intellect they are only the maggots; and still more in stepping out of their own profession to sneer at the leading names in an art, whose better inspirations they prove themselves incapable to appreciate—more from a want of feeling than even from ignorance.

Adieu, dear friend; if you care as little about the abuse you will receive for publishing this letter, as I do for that which I shall get by writing it, you will sleep none the less soundly.

CHARLES G. ROSENBERG.

#### THE PHILOSOPHY OF LIFE.

##### NO. XI.

BROADER than the ocean's girth,  
Firmer than the rooted earth,  
Deeper than the plumbless sea,  
Taller than the hill-top's height,  
Stronger than the tempest's might,  
Let thy faith, thine helper be.

Gentler than hope's blue-eyed smile,  
Wiser than craft's serpent wile,  
Wider than the gripe of death,  
Full as love, and great as truth,  
Help in age, and strength in youth,  
Only All in All is faith.

##### NO. XII.

CIRCUMSTANCE and chance will die,  
Change, or pass.  
Like the wind, the cloud in sky,  
Leaf, or grass.

Chance and circumstance must take  
Shape from thee;  
What thou wilt, they must make,  
Do, or be.

Circumstance and chance will end  
Soon or late;  
Break them to thy will, or bend,  
Self is fate.

C. R.

#### SHAKSPERE'S HOUSE.

THE committee for the purchase and preservation of Shakspeare's house at Stratford-upon-Avon convened a special meeting on Friday, the 14th instant, at the rooms of the Royal Society of Literature, in St. Martin's-place, to take

into consideration the proposal of Mr. Charles Dickens, and the other gentlemen amateur actors, to give performances in aid of the fund, which exhibits a lamentable and unaccountable deficit. Lord Morpeth and several other members of the committee were present. The committee had previously expressed itself most desirous to further the intentions of the gentlemen amateurs, and proffered them every assistance. The performances contemplated were, "The Merry Wives of Windsor," and "Every Man in his Humour," which were to be represented in the first instance in London, and subsequently at Birmingham and Stratford-upon-Avon, the only towns in the native county of the dramatist which contain a theatre. It is to be regretted that Mr. Dickens and his energetic friends should have selected a play of Ben Jonson's for the purpose. But when the intention is so entirely praiseworthy, such a small exception may be overlooked. In addition to the preservation of Shakspeare's house, a further means of doing homage to the genius of the great poet is contemplated in the endowment of an adequate pension for some meritorious dramatist, whose prospects in life may not be commensurate with his deserts. It is intended that the custody of the property of Stratford-upon-Avon shall be confided to the care of the said gentleman, whose duties will be no less honourable than profitable. Lord Morpeth intimated that he had no doubt the Government would advance the necessary sum in furtherance of the establishment of the pension, and hinted at a particular individual as the person whom the committee would strongly recommend to the office. There is little doubt that, in the event of the final arrangement of the affair, the claims of the person alluded to will meet the wishes of all who have taken a part in the preservation of Shakspeare's house and the establishment of the pension.

The performance of the gentlemen amateurs will take place about the middle of May. The fancy ball for the completion of the sum required for the purpose is fixed for the 22nd of next month. The lady patronesses already consist of five duchesses, two marchionesses, nine countesses, and thirteen other ladies of rank and distinction. To-morrow is the supposed anniversary of Shakspeare's birth-day; but in consequence of its falling on a Sunday, the celebration is postponed to Monday, when a dinner will be given, at which Lord Brooke will preside in the chair.

#### ROYAL ACADEMY CONCERT.

To judge from the programme of the second concert which took place on Saturday afternoon, our continued exhortations have at length had effect upon the legislative authorities of the Royal Academy of Music; the selection was precisely the sort of thing for which we have been arguing these two seasons, and reminded us of the best days of the institution, when to hear a new symphony, a new concerto, and a new overture, at the same concert, was an event of not infrequent occurrence.

The concert on Saturday brought forward no less than four manuscript compositions by students of the Academy, three of them of length and importance. The first was a symphony in C, by Mr. Thomas, who has already distinguished himself as a composer of promise. While advocating the constant productions of new works, as illustrations of the utility of the institution, and as examples of the talent of the pupils, and the care and ability with which it is tutored by the masters, we are at the same time bound to criticize them as they appear with the utmost impartiality, in order that the young aspirants may not, through the influence of indiscriminate praise, buoy themselves up with the notion that they are already perfect,

and, satisfied that they have nothing more to learn, relax in the energy and persistence of their studies. We must therefore candidly confess that the symphony of Mr. Thomas greatly disappointed us; we could perceive in it no glimpse of individuality and no promise of the ultimate accomplishment of anything beyond the common-place of every-day matters. Mr. Thomas has neither style of his own, nor a predilection for the style of any particular master. His work is a piece of shreds and patches, gathered at random from all manner of sources. The introduction, a *largo* in C minor, is pompous, but the theme has no interest, and its development is meagre. The first *Allegro*—the great trial of strength for a young symphonist—is the weakest of the four movements; the theme is like half a dozen from the early symphonies of Haydn; the first *forte* is borrowed from Mozart's grand symphony in D; the second part, diffusely but feebly handled, contains reminiscences from divers masters; the *coda*, beginning with an interrupted cadence, finds its precedent in more than one of the symphonies of Beethoven; there is a want of interest in both the subjects, and a certain awkwardness in their treatment, declaring an absence of facility, which at 26 (Mr. Thomas's age, we believe) holds out small hope for the future. The *Andante* and *Minuetto* are both in minor keys; the former is devoid of character, except here and there a tinge of the Mendelssohnian color; the latter is not without character, but has no resemblance to a *minuetto*, while the smallness of its development puts it altogether out of the pale of the *scherzo*—for which, being in 6-8 measure, perhaps Mr. Thomas intended it. The *Finale* in C major, is dry and laborious, but on the whole we are inclined to consider it the ablest movement in the symphony; it has fewer reminiscences and more unity of character than the others. Mr. Thomas's instrumentation is ambitious, but wanting in clearness; on this head however, we would rather be silent, since the orchestra of the Royal Academy, one of the most inefficient in London, by no means rendered it justice; we could scarcely hear the violins; the wind instruments were constantly out of tune, and such a point as a regular *forte* seemed to be unattainable by any gesticulations of the conductor; by all of which Mr. Thomas was a sufferer without remedy.

The next novelty was a *motet*, by Miss Macirone, an associate, and a young lady of very great promise. The *motet* comprises three movements—a slow introduction "Let God arise," followed by a fugue, beginning with the words "The kings of the earth stand up;" a quartet for solo voices, "For a thousand Years;" and a full chorus "Thou Lord hast been our refuge." The introduction is written with great clearness, the progressions are natural and the voicing effective. The fugue is worked with much ability, but bears so unfortunate a resemblance to the *allegro* of Mendelssohn's overture to *St. Paul*, both in subject and treatment, that we doubt if the most partial criticism could rescue Miss Macirone from the charge of plagiarism. The last chorus is the best part of the work, it is voiced and instrumented with clearness, and bears the impress of an experienced hand. In our admiration of the talent evidenced we easily overlooked the reminiscences from the "Hallelujah" chorus in the *Mount of Olives*, which spotted it here and there. Miss Macirone has little now to acquire beyond decision of style: she possesses already a command of the resources of her art exceedingly rare at her age, and her ideas if not thoroughly original are distinguished by a graceful avoidance of common-place. The performance of the *motet* was sadly imperfect: the quartet was out of tune all through, especially in the *soprano* part.

Mr. Baly produced a symphony last year which promised much—more, indeed, than is carried out in the overture which formed part of Saturday's concert. Nevertheless there is much, if not decided originality in this new effort: it is written with ease, designed consistently, the themes are well defined and contrasted, the development it scholar-like, and the orchestration brilliant. But here again the imperfect execution of the band militated against the effect, and failed to realise half the intentions of the composer.

The fourth and last novelty, a song, "My soul is dark," with accompaniments for the orchestra, the composition of Mr. Whitehead Smith, is remarkable for nothing beyond the smoothness with which it is written: the melody is sentimental, but there is no novelty in the treatment. It was very nicely sung, however, by Miss A. Lincoln.

Among other noticeable points of the concert were three instrumental performances, all exhibiting more or less merit. Miss Woolf, King's Scholar, played the first movement of Hummel's concerto in F, a posthumous work of one of the most voluminous, useful and elegant of all pianoforte composers. Miss Woolf produces an agreeable tone from the instrument, phrases gracefully, and executes with neatness and brilliancy: she does much credit to her instructor, Mr. Cipriani Potter, to whom the Academy owes more than to any other professor, and England some of her most distinguished musicians—composers and performers. Mr. Old, another pianist, pupil of Mr. Sterndale Bennett, made his first appearance on this occasion, displaying both taste and boldness in his choice of a piece—the *Serenade* and *Allegro Gioioso*, in B minor, of Mendelssohn, a work equally noted for its difficulty and its beauty. Mr. Old has a powerful finger and a musicianly style, which for its energy and the absence of exaggeration frequently recalls that of his master: he grappled manfully with the difficulties of the *Allegro*, which demands great rapidity and dexterity of execution, and his reading of the *Serenade* was classical and pure. Mr. Layland also made a favorable debut, in a concertino for the harp, by Parish Alvars: he is a pupil of Mr. J. B. Chatterton, from whose excellent tuition he has evidently derived profit.

The remainder of the concert comprised Curschman's terzetto, "Ti prego," tolerably sung by Misses Taylor and Law and Mr. Cocking: "Angels ever bright and fair," from Handel's *Theodora*, in which Miss Holroyd, a *soprano*, won praise for her clear articulation: the aria "*Ah! quel giorno*," from *Semiramide*, sung by Miss Ransford so cleverly and with so few imperfections of style as to justify all that has been predicated in her favor: the *trio*, "Giovinetto Cavalier," from Meyerbeer's *Il Crociato*, the solos by Miss A. Lincoln, Owen and Salmon, of which both as a vocal and instrumental performance, the less said the better: a common-place madrigal, "When fair Clora Smileth," composed in 1580 by Gastoldi, well sung by the choir, and enored in spite of its insignificance: and a selection from a Mass by the Earl of Westmoreland, to whom the Royal Academy of Music is indebted for so many benefits and so many manuscript compositions. The solos in the Mass were sustained by Misses Holroyd, Owen, and Ransford, Messrs. S. Albin and Wallworth: on the whole it was the most careful performance of the morning. The fine chorus from *Oberon*, "Hail to the Knight," concluded the concert, which, in spite of executive deficiency, was projected in the right spirit.

#### APOTHEGMS.

VIII. The doctrine of equality is an insult to superior men.

## DEATH OF DONIZETTI.

(From the Illustrated London News.)

DONIZETTI is no more: the minstrel of the southern sky has ceased to exist; his lute is silent, and its exquisite melodies are heard no more, for the strings are snapt asunder. The decease of such a composer, whose works, for nearly a quarter of a century, have so powerfully contributed to the interests of the lyric drama, is of too serious import, in the present dearth of talent in Italy, not to require an especial record of his career. Our artist presents the portrait of the man, such as he was in the vivacity of early life, with his countenance beaming with intelligence—it is our duty to describe the career of the musician, to point out the position he held in the domain of art, and to deplore the gap left in the world of music by a premature decay of his powers.

Gaetano Donizetti was born at Bergamo in 1798. He was destined by his father for the study of law, but, having devoted himself to painting, there was a compromise made, by his following a musical career. He became the pupil of the celebrated Simón Mayer, and then at the Bologna Conservatory of Mattei, the successor of Martini. Donizetti studied for nearly three years at this institute. His first essay in dramatic composition was an opera called *Enrico di Borgogna*, produced at Venice in 1818, supported by Mdme. Catalani, Mdle. Eckerlin, Fosconi, Verni, Fioravanti, and Spech. From that year, up to 1827, he composed the following operas, for various places:—*Il Falegname di Livonia*, *Le Nozze in Villa*, *Zoraide di Granata*, *La Zingara*, *La Lettera anonima Chiara e Serafina*, *Il fortunato Inganno*, *Aristea*, *Una Follia*, *Alfredo il Grande*, *L'Ajo nell'Imbarazzo*, *Emelia o l'Eremita*, *taggio di Liverpool*, *Alahor in Granata*, *Il Castello degli Invalide*, *Elvido*, *Olivo e Pasquale*, *Il Borgamastro di Saardam*, *Le Convenienze Teatrali*, *Otto Mesi in Due Ore*. Of these operas, *Zoraide*, written for Rome in 1822, in which Donzelli and the sisters Monbelli sang, was the only decided success. His form and inspirations were so closely modelled on those of Rossini, that the star of the latter, which was then in the ascendant, afforded Donizetti little chance of fame and distinction. But the moment arrived when the real genius of Donizetti was to assert its supremacy. This was in 1828, at the San Carlo, at Naples, when his *Esule di Roma* was brought out, sustained by Mdle. Tosi, the tenor Winter, and the Titan of basses, Lablache. It was a transcendent triumph. There was a trio of surpassing beauty in this work, the fame of which established Donizetti's reputation. With wonderful facility he continued to write in the same year *La Regina di Golconda*, and *Gianni da Calais*, for Madame Comelli-Rubini, Rubini, Tamburini, and *Giovedì Grasso* for Lablache and Rubini. In the Carnival, 1829, for the San Carlo, he wrote *Il Paria* for Tosi, Lablache, and Rubini; and *Il Castello di Kenilworth* for Tosi, Madame Boccabadati, Madame Carraro, David, Winter, and Lablache. In 1830, Donizetti composed an oratorio for Naples, *Il Diluvio Universale*, for Madame Boccabadati, Lablache, and Winter, which was afterwards done at Genoa. In the same year he produced *I Pazzi per Progreto*, *Francesca di Foix*, *Imelda de Lambertazzi*, and *La Romanziera*, for Naples. For the Carnival of 1831, at the Carcano, Milan, he composed his great lyric gem, *Anna Bolena*, sustained by Mesdames Pasta, Orlandi, and Laroche, Rubini, and F. Galli. This splendid production, so replete with tragic grandeur and flowing melody, raised Donizetti's name to the highest pinnacle of glory, and every European *impresario* became desirous of obtaining a work from such a composer. His 33rd opera was *Fausta*, for Naples, sung by Madame Ronzi de Begnis,

Bassadonna, and Tamburini. For the Scala, in Milan, in 1832, he composed *Ugo Conte di Parigi*, in which Pasta and our grand *artiste*, Grisi, sang with Donzelli and Negrini. In the same year came a signal success for Donizetti in comic opera, by the production of his *Élixir d'Amore*, for Madame Heinesfetter, Frezzolini, Debadie. In the same year for San Carlo, he wrote *Sancia di Castiglia*, for Madame Ronzi, Santolini, Lablache, and Bassadonna. In 1833, for the Carnival at Rome, he composed *Il Furioso* for Madlle. Orlandi, Ronconi, and Salvi, the tenor. In the same year *Parisina* for Madlle. Unger and Duprez, was produced at Florence; and *Torquato Tasso* at Rome, expressly for Ronconi. At the Scala, in the Carnival, 1834, appeared another masterpiece, viz. *Lucrezia Borgia*, written for Madame Meric Lalonde, the contralto Monetta Brambilla, Pedrazzi, and Marini. At the Pergola in Florence, in the same year, he composed *Rosmonda d'Ingheltirra*, for Madlle. Tacchinardi (now Madame Persiani), Duprez, and Porto, the basso; and for the San Carlo, *Maria Stuarda*, for Madame Ronzi.

Donizetti seems to have been particularly attached to English history for his *libretti*. In 1835, his *Gemma di Vergy* was written for the Scala, for Mad. Ronzi, Reina the tenor, Cartagenova the baritone, the first husband of Adelaide Kemble, and Marini the basso. In the same year, Donizetti composed expressly for the Italian Opera in Paris, *Marino Faliero*, for Grisi, Rubini, Lablache, Tamburini, and Santini. This opera, which is one of Donizetti's finest works, was subsequently produced in London, and has had a great run in Italy, with Marini as the Doge. In the autumn of 1835, for the San Carlo at Naples, Donizetti produced his masterpiece, *Lucia di Lammermoor*, expressly composed for Mad. Persiani, and M. Duprez, the French tenor, Cosselli and Porto. For the Carnival, 1836, he wrote *Belisario* for Venice, for Mdles. Unger, Vial, Salvatori, and Pasini. In the same year he produced *Il Campanello* and *Betty*, for Ronconi and Salvi; and *L'Assedio di Calais* for Barroilhet and Frederick Lablache. His fiftieth work was the *Pia de Tolomei*, for the Apollo at Venice, at the Carnival of 1837, for Mesd. Persiani and Ronconi; and in the autumn, at Naples, he wrote *Roberto Devereux*, for Ronzi and Barroilhet.

In the Carnival of 1838, he composed *Maria di Rudenz*, for the Fenice, at Venice, for Mdle. Unger, Moriani, and Ronconi. In the autumn of 1839, he wrote *Gianni di Parigi*, for the Scala, which he re-wrote for Paris, but it was never produced. In February, 1840, he composed for the Opera Comique, in Paris, his celebrated opera, *La Fille du Regiment*, for Mdle. Borghese, Marié, and Henri. It was in this opera that Mdle. Jenny Lind had such enormous success last season at her Majesty's Theatre. Donizetti arranged it for Mdle. Zoja, in Italy; and in the mention of these *artistes* let it be recorded that our own charming Miss Poole has achieved deserved popularity. The labours of Donizetti in this year (1840) were immense. In April he produced a five-act opera at the Académie Royal de Musique (now the Theatre de la National) called *Les Martyrs*, for Mad. Dorus Gras, MM. Duprez, Massol, Derivis, Wartel, and Serda. This opera, under the title of *Polyeute*, was originally intended for Naples, for Nourrit, the unfortunate French tenor, who committed suicide in that city: but the censorship prohibited its production, and Scribe adapted it for the French Grand Opera. In December (we still refer to 1840, gigantic as appears the task) Donizetti composed one of the most superb operas he has given to the world; we allude to *La Favorita*, written for Mad. Stoltz, Duprez, Barroilhet, and Levasseur; and in the English version of which, at Drury Lane Theatre, Miss Romer so distinguished



herself, first with M. Duprez, and afterwards with Mr. Travers. This opera has been given in fact, in every lyric theatre in the world with signal success, and will be one of the novelties of this season at the Royal Italian Opera, with Grisi and Mario.

For the Carnival of 1841, at Rome, Donizetti wrote *Adelia*, for Mdme. Strepponi, Salvi, and Marini. In 1842, he composed *Maria Padilla*, for the Scala, for Mdle. Lowe, Mdle. Abbadia, Ronconi, and Donzelli. In the same year Donizetti was invited by the Austrian Court to compose expressly an opera, and he produced *Linda di Chamouni*, for Mad. Tadolini, Brambilla, Moriani, Varesi, Derivis, and Rovere, the buffo-comico. In January, 1843, another perfect comic opera was produced to take its place by the side of the *Barbiere*, the *Matrimonio Segreto*, the *Elisir d'Amore*; we allude to the *Don Pasquale*, expressly composed for the Italian Opera in Paris, for Grisi, Mario, Tamburini, and Lablache, four incomparable *artistes*, whose combination in one opera we can never hope to see again rivalled—certainly not excelled. In June in the same year, he composed for Vienna—for Mad. Tadolini, Ronconi, and Guasco—the lyric tragedy of *Maria di Rohan*. We now approach the melancholy epoch which was to terminate the musical career of this extraordinary genius. In the autumn of 1843 he composed *Don Sebastian de Portugal*, for the Academie Royale in Paris, for Mad. Stoltz, Duprez, Barroillet, Massol, and Levasseur: and at the same time he adapted *Maria di Rohan* for Grisi and Ronconi in Paris, adding a contralto part for Brambilla, in which Alboni created such a sensation last year in London.

On the Monday, in the month of November, he actually produced *Don Sebastian* at the French Opera, and on the following day (Tuesday) *Maria di Rohan* at the Italiens. During the rehearsals at both houses, he had two distinct classes of *artistes* to prepare and conciliate. Naturally of a very excitable temperament, his leisure hours were not devoted to repose, and a brain fever was the result. At the carnival at Naples, in 1844, *Catarina Cornaro*, his 63rd and last opera was produced, with Madlle. Golberg, Fraschini, and Coletti. *Gabriella di Werggy*, and *Le Duc d'Alba*, two MS. operas uncompleted, remain in his papers, and he was preparing another comic opera for Grisi, Mario, Ronconi, and Lablache, in Paris, when his mental faculties became quite prostrated. He was removed to a *Maison de Santé*, at Vitry, near Paris, and subsequently by his nephew, the son of his brother, at Constantinople, the director of music of the Sultan, was taken to a house in the Champs Elysées. Some incoherent words referring to *Linda* suggested the idea that if restored to the place of his birth, under his own sunny sky, there might be hope. He was carefully conveyed to Bergamo, life nearly failing him on the journey, but lingered only some months, and on the 8th of April the spirit departed from one of the greatest operatic composers Italy has ever produced. He died in the house of Signora Basini, a rich lady of Bergamo, after five days' mortal struggle, surrounded by his early friends and most ardent admirers.

Donizetti was passionately devoted to the fair sex, but was married but once. His wife, Virginia Vasselli, the daughter of an advocate at Rome, died in Naples, in 1835, of the cholera, being *enceinte* at the fatal moment. Donizetti succeeded Zingarelli in the direction of the Conservatoire at Naples; and was also appointed, after *Lerida*, chapel-master to the Imperial Court of Vienna. He has composed, in addition to the operas we have named, some cantatas, and various detached vocal pieces for the chamber and for Albums, masses and vespers, a *Miserere* for Vienna, some quartets for two violins, tenor, and violoncello, divers overtures, variations

for the pianoforte, a monody for the death of Malibran, &c. Donizetti was an excellent poet, and took especial pains with his own *libretti*, some of which he wrote himself. In rapidity of composition he rivalled Rossini. He has been known to carry on an animated conversation on politics, whilst some person was playing over a piece of music, and, to the amazement of the player, would tell him at the end, all the faults or beauties of the composition.

After he had emancipated himself from the Rossinian influence, his style became his own; and although, from the precipitation with which he wrote, many feeble operas have been produced, the elevation of his ideas, the richness of his orchestral and choral writings, and the spontaneity and freshness of his melodies, have been proved in divers lyrical gems. He has been known to score an opera in 24 hours, a period scarcely sufficient for the mere manual labour of writing down the notes. He fell into the hands of Barbaja, the sordid operatic speculator, who made him write so many operas in one year, paying him barely the necessaries of life for his tremendous labours.

Donizetti's *debut* was during the Rossinian ascendancy, after the schools of Cimarosa, Paesello, Sacchini, Meyer, &c., had had their day; but his genius finally triumphed, and Mercadante, Pacini, Vaccai, the Riccis, &c., had little chance against his deserved popularity.

#### MARIETTA ALBONI.

MELODIOUS voice! across my senses stealing,  
As winds that o'er some moon-lit ocean stray,  
River of music mingling with the waves  
In which their voices lose their murmuring way.  
Ever thine accents on my spirit falling,  
Treasures of joy mix with the beating blood  
That flows all ears, and, yearning to thy voice,  
A pulse of pleasure—a song-guided flood.

All-exquisite daughter of celestial song!  
Love springeth fledged and full grown from thy tongue:  
Beneath thy voice the dimpled Cupids throng;  
Oracles by some Paphian priestess sung.  
No pause in the delight, until each tone  
Into deep silence dies, and leaves the soul alone.

#### MADEMOISELLE CRUVELLI.

(From the Morning Herald.)

MDLE. CRUVELLI has added much to her credit by the personation of the character of Lucrezia Borgia, rendered one of still greater difficulty by the immediate remembrance of Grisi, who gives it, as the Opera *habitué* well knows, the highest possible tragic importance. Cruvelli does not throw into it the breadth and dignity of her great contemporary, and so far weakens the dramatic effect, but her performance is, nevertheless, marked by intelligence, earnestness, and energy—prepossessing rather than terrible, domestic rather than grand. Her vocalism in the first aria betrayed her usual truthful neatness in the execution of florid passages, but it was in the great duet with the Duke, and in the final scene with Gennaro, that she developed her best powers, and rose in the public estimation. Her acting in this latter crisis of maternal anguish was extremely fine, and she depicted the emotions incident to this fearful struggle with an impressiveness few could have expected. Her vocal apostrophes at this terrible moment were delivered with singular feeling, involving a sentiment of feminine hopelessness inexpressibly touching, and there was altogether a lesser appearance of the effort—of the straining after effect—which has hitherto blemished her exertions. Mdle. Cruvelli thus gives proof of consideration and

judgment, and also of that sensitiveness to honest admonition which may, by-and-bye, be of use to her. Few artists, who have come to this country without the prestige of a "name," have advanced so steadily in the public opinion as herself, and there seems good foundation for the belief that her position as a lyrical artist will one day be an exalted one—achieved honourably and securely.

#### MADEMOISELLE SCHWARTZ.

(From the Morning Post.)

Mdlle. Schwartz is a person of middle height, twenty-one years of age, good-looking, with expressive rather than regular features. She was educated at Vienna, and made her first *debut* at Prague, at eighteen, two years and a half since, in the same part—Maffeo Orsini—which she performed on Saturday. Her success was so great, that it at once attracted the attention of the Imperial Directors of Music at Vienna, who bought up her engagement, and Mdlle. Schwartz was at once removed to the Imperial Grand Opera, to sing with Staudigl, Erl, and Zerr. At Vienna operas were expressly composed for her. The last of these was *Marra*, written by Flotow, on the same subject as Balfe's *Maid of Honour*. Mdlle. Schwartz's voice clears two octaves and a half, from D below the line to A above it. She possesses an excellent method, variety, and power of modulation.

#### EPIHEMERIDES.

No. 6.

Upon my path a flow'ret grew,  
I smil'd, it was so fair;  
Defiance in my face it threw—  
"Come pluck me if you dare!"

I smil'd again, and went my way,  
Breathing a perfum'd sigh;  
The drooping flow'ret whisper'd—"Stay"—  
Leave me not here to die!"

No. 7.

Ah me!—the chain that bound us two,  
Time and the hour have rent;  
To join the golden rings anew  
I know of no cement.

Friendship, indeed, to love may grow,  
But he must be a fool  
Who thinks, when love has ceas'd to glow  
To friendship it can cool.

OPHIS.

#### GENERAL THEATRICAL FUND.

(From our own Reporter.)

THE Ninth Anniversary Festival of this charitable institution was held on Monday night at the London Tavern. Sir Edward Bulwer Lytton was in the chair. The proceedings of the evening presented nothing novel or important. The Chairman, in proposing prosperity to the General Theatrical Fund, entered with much eloquence upon the actor's claims on society, the vicissitudes to which in his public capacity he was exposed, and the extent to which his social position was elevated by the improved morality of the stage. The middle classes, he contended, were the only true supporters of the drama in the present day,—and that their patronage should be courted in preference to others. With respect to the establishment of a national theatre, he suggested that a memorial should be presented to her Majesty, respectfully entreating her royal support and favour on its behalf. A memorial of the kind, drawn up in such terms as his friend, Mr. Buckstone, could

use, and signed by all who had the interest of the National Drama at heart, would, he felt assured, have the desired effect. Upon the toast, "The Trade and Commerce of London," being proposed, Mr. Sheriff Hill responded, in a merry speech, and caused a good deal of laughter by advancing, as a proof of the improved morality among the members of the theatrical profession, that for many years he had been acquainted with only one instance of an actor being committed to gaol for a breach of the law. Mr. Buckstone made the usual statement respecting the funds of the charity. It appears that the invested property now amounts to £4,000, and that four old members are at present receiving annuities of thirty pounds each. The talented comedian made a very happy and amusing speech, in the course of which he made some capital hits. He concluded by congratulating the friends of the fund on having the author of *Money* in the chair—a master of the mint ready to die to any amount in their cause. Captain Chappel, in returning thanks for the Navy, made also a very amusing speech, pleading his own unworthiness to reply to such a toast, and lamenting that the illustrious mariner, Captain Cuttle, was not present to hold fast and stand by, and do it every justice. This allusion was received with tremendous cheers, as Mr. Charles Dickens was present, sitting on the right hand of the Chairman. Mr. Dickens, in proposing the Chairman's health, said, in reply to Captain Chappel's observation, that Captain Cuttle was too modest to undertake the task proposed, but would, he had no doubt, overhaul it, and make a note of it. Mr. Brewster suggested the propriety of the Drury Lane and Covent Garden Theatrical Funds uniting with theirs, and the proceeds being administered according to the intention of the donors.

The room was very well attended, and the subscriptions announced during the evening amounted to nearly four hundred pounds. According to the statements of the treasurer, the charity appears to be in a prosperous condition. Her Majesty's donation for the year amounts to one hundred pounds.

The musical arrangements of the evening were on an enlarged scale, several of our most favourite vocalists giving their services gratuitously—among whom we may mention Miss Dolby, Miss Sara Flower, Miss Moriatt O'Connor, Mr. G. Cook, Mr. Benton, and others.

#### MR. H. C. COOPER.

(From a Correspondent at Bristol.)

MR. H. C. COOPER commenced his musical career in London at a very early age. He received his first lesson from Mr. Morris, a violinist of considerable pretensions, and subsequently he had the benefit of the instruction of Signor Spagnoletti. His improvement under that master was so rapid, that before he was nine years of age he was deemed qualified to play in public. Accordingly, in 1830, he performed solos at the oratorios which at that time took place at the Theatres Royal, Covent Garden and Drury-lane, and was nightly received with great enthusiasm. About the same time he played with success at the concerts of many of our principal professors. In 1837, during a provincial tour, he visited Bristol. He made his *debut* in this city at a concert given by the Choral Society, and his performance on that occasion was so much admired, and caused so great a sensation, that offers were immediately made to induce him to remain in Bristol. These offers were accepted. Mr. Cooper became leader at the Theatre, and was subsequently elected first violin at the Bristol Philharmonic, *Conservatoire de Musique*, and Classical Har-



monic Societies. The perseverance and ability with which he discharged the duties of these appointments led to a marked improvement in the performance of instrumental music, and the successful production of some of the most elaborate works of Beethoven, Mozart, Spohr, Haydn, and others, was the consequence. Mr Cooper thus became the idol of the musical circles of Bristol; his services were in constant requisition, and his public performances were highly and deservedly eulogized in the local press. It was at one time the intention of Mr. Cooper to reside permanently in Bristol. But circumstances occurred towards the close of last year, which induced him to try his fortune in London. In September Jenny Lind visited Bristol, and Mr. Cooper was engaged to perform solos at the concerts given by that accomplished vocalist. This brought him under the immediate notice of Mr. Balfe, who, struck with the talent he possesses, at once engaged him to fill a place in the orchestra of Her Majesty's Theatre. But though the services of Mr. Cooper are withdrawn from Bristol, his numerous friends here continue to take a lively interest in his success, and nothing would give them greater pleasure than seeing in your columns that he has taken his place in the ranks of our most distinguished artists. G. A.

#### HER MAJESTY'S THEATRE.

On Saturday, a crowded and brilliant audience attended, to witness the first representation of *Lucrezia Borgia*, and the debut of Mdle. Schwartz, the so long and anxiously expected *contralto*. The opera was, on the whole, very attractively cast: Mdle. Cruvelli essaying *Lucrezia*, for the first time; Lablache resuming the part of Alphonso, to which he succeeded on Tamburini (the original in this country) leaving the establishment; Gardoni taking Gennaro, for which he is so well fitted in all respects; and Mdle. Schwartz, the new comer, making her bow in the small but interesting part of Orsini.

As nothing new remains to be said of the music of *Lucrezia Borgia*, which is justly regarded as the best *opera seria* of Donizetti, we may at once proceed to speak of the manner in which the various characters were sustained.

Mdle. Cruvelli has made an immense advance in public favour by her impersonation of *Lucrezia*. Of course, in criticising this new attempt of the youthful and intelligent artist, we must studiously keep out of view the towering Grisi, who in the high tragic line of opera perhaps never had her equal, certainly not her superior, and whom to rival, much less surpass, were little short of an impossibility. Mdle. Cruvelli began nervously, and was hardly herself in the air "Com' e bello;" her voice seemed under restraint, and her intonation wavered. Nor, though she acted the scene with Gennaro with great tenderness, and sang the duet with grace and feeling, did she quite regain her self-composure during the first act, so that the great scene with the nobles was but a pale reflection of the reality, and the haughty *Lucrezia* bent too meekly under the shower of insults.

But the second act was a very different matter. The fine scene with Gennaro and Alphonso, where having unwittingly placed her lover in the Duke's power she wishes to save him, was acted with fine intelligence. The duet and trio were acted and sung with equal effect, and the popular *andante*, "Guai se ti sfugge," was encored. The climax to the scene, where *Lucrezia* persuades Gennaro to take the antidote, was full of dramatic feeling, and Mdle. Cruvelli was recalled with Gardoni, at the fall of the curtain. But the last act was better than all. The whole scene was a display of dramatic energy, far surpassing any previous effort of Mdle. Cruvelli on the boards of Her Majesty's Theatre. The phrase,

"M'odi, ah m'odi!" was delivered with touching pathos, and rapturously encored; and Grisi herself could scarcely have infused a larger amount of passion into the burst of feeling, "Era deno il figlio mio," with which *Lucrezia* deplores the fate of her unhappy Gennaro. In short Mdle. Cruvelli achieved a complete triumph, and convinced her audience that her charming talent was much better displayed in the tender and graceful music of poor Donizetti than in the rant and fustian of the empty blusterer, Verdi. She was recalled with enthusiasm at the end, and overwhelmed with plaudits.

Mdle. Schwartz displayed great modesty in selecting so small a part as Orsini for her debut in London; but success justified her choice. In the first two acts there is but little chance of display; the air, "Fuggite, Borgia," is the only opportunity for Orsini to come out from the crowd. Of this Mdle. Schwartz, in spite of a nervousness quite natural in her position, took ample advantage, and developed a quality of voice and flexibility that were unmistakeable. In the third act, however, occurs the popular *Brindisi*, which has recently become so closely associated with the name of Alboni. Mdle. Schwartz enjoyed the advantage probably of never having heard that superb *contralto* in the "Il segreto per esser felici," and consequently escaped the irresistible and charming infection of her influence. She sings it in a manner quite original; there is not the abandon of Alboni; but there is a sweetness and modest depth (if we may be allowed the expression) about her version of the song which is in its way perfectly enchanting. The audience were moved to the utmost enthusiasm, and encored the *Brindisi* with acclamations. Mdle. Schwartz has a real *contralto* voice of rich, oily quality, and a register of nearly two octaves and a half; she has great flexibility, and the utmost refinement of expression. Her success was unquestionable, and she will prove a great acquisition to Her Majesty's Theatre.

Gardoni made a highly interesting Gennaro, singing with the most elegant refinement, and acting with unusual feeling and abandon. His "Di Pescatore ignobile" was charming, simple, unaffected, and artless as the melody itself, one of the most racy and beautiful of Donizetti. Scarcely less attractive was the *cantabile* in the trio of the second act. The last scene was acted with great tenderness, and the young and graceful Gennaro fully participated in the applause so lavishly bestowed on the lovely and enthusiastic *Lucrezia*. Gardoni never more distinguished himself than on this occasion.

The Alfonso of Lablache was characterised vocally and histrionically by the usual artistic vigour of that inimitable performer. In making up, voice, and manner, he was, as usual, himself. Can eulogy go further? He sang the cavatina, "Or bada," magnificently, and was recalled.

The other parts were ably sustained, and the orchestra and chorus with their admirable conductor, Balfe, won unanimous credit by the manner in which they accomplished their share of the opera, by no means the least important.

A miscellaneous concert of sacred and secular music took place on Monday night, in which the whole resources of the company, vocal and instrumental, were employed. The programme, divided into three parts, was rich in interest and variety, and only sinned on the score of length. The first part was devoted to a selection from Rossini's *Stabat Mater*. The most attractive *morceaux* were the "Cujus animam," which Gardoni sang with great fervour: the "Eia mater," in which Lablache declaimed the recitative superbly: the "Pro Peccatis," admirably given by Belletti: and the air and chorus "Inflammatus," the solo part rendered with great energy and animation by Mdle. Cruvelli.

The second part commenced with Mendelssohn's third symphony in A minor, which was given entire, and afforded Mr. Balfe an opportunity of displaying the quality of his orchestra to good advantage. The execution on the whole, merited high praise: the times of every movement were most correctly taken, and there was a spirit and enthusiasm in the performance which reflected equal credit on the conductor and on the band. This fine work was listened to from beginning to end with the utmost attention, and warmly applauded. Among the other features of the second part were an air by Mercadante, "Liete voci," for Colletti; Gluck's "Che farò senza Euridice?" sung by Mdle. Vera: and the buffo duet from *Cenerentola*, for Lablache and F. Lablache, interpreted with irresistible vivacity and humour.

In the third part, which commenced with the overture to *Euryanthe*, the great vocal feature was an aria from Mercadante's *Donna Caritea*, "Ah, s'estinto," a special favourite with contraltos who are able to combine the *cantabile* and the florid styles. Mdle. Schwartz, whose successful *debut* we have already noticed, raised herself considerably in public estimation by the clever and expressive manner in which she executed this air: her voice, though still under the restraint of nervousness, came out much more freely than on Saturday, and her upper notes were clearer and more resonant. The style in which this young singer finishes her periods, and the pure taste that guides her in the introduction of ornaments and cadenzas, are evidences of education and musical feeling of no common kind. Mdle. Schwartz was received with the loudest applause, renewed with ardour at the end of her performance.

The interest of the concert was greatly heightened by the presence of the celebrated pianist, M. Thalberg, who played four times during the evening. We need say nothing of the manner in which the two fantasias upon *Don Giovanni* and *Masaniello* were executed by this accomplished performer. M. Thalberg's playing of his own music is unrivalled. But pleased as we were with these, we were infinitely more pleased to find one who has won such high renown in a special and inferior school, dedicate his talent, for the first time in public, to the interpretation of the immortal works of Beethoven and Mendelssohn. The concerto in C minor, with full orchestra, of the former, and three *Lieder ohne Worte* of the latter (the A flat, and the *Volkslied* in A minor, from Book 4, and the A major, from Book 5) were selected by M. Thalberg for his *debut* as a classical pianist. The concerto, executed with the power of finger, mechanical correctness, and magnificent volume of tone for which M. Thalberg is famous, was a musical treat of the highest order, and was received by the audience with such enthusiasm that we trust it may stimulate the great pianist to persevere in this new path, in which he cannot fail to win the esteem of musicians, all that is wanting to make his reputation one of the brightest in the annals of the art. The first of the *Lieder ohne Worte* was played with exquisite grace and finish, and the whole were received with tumultuous plaudits. M. Thalberg was subsequently encored in his *Masaniello* fantasia, to which he responded by "God save the Queen," which was played with the entire audience standing.

The orchestra and chorus were very numerous; the former was constructed upon the stage, the principal singers seated in front. Mr. Balfe conducted both the vocal and instrumental pieces, and his value was sensibly felt in the concerto, the accompaniments to which,—except the fugue in the finale, where the second violins missed the answer,—were played with admirable precision.

The second grand concert took place on Wednesday morn-

ing, and differed from the first in that it was confined entirely to secular music, and was considerably shorter.

The first part was principally devoted to a selection from Donizetti's *Favorita*. This comprised the overture, capitally played under Balfe's direction:—the chorus, "Bell'alba foriera," rendered with spirit and energy:—the favorite aria, "Una vergin," beautifully sung by Gardoni:—the duet, "E fia ver," by Gardoni and Bouché, an effective performance:—the air, "Vien Leonora," impressively executed by Colletti:—the duet, "Ah! mio bene," by Madlle. Vera and Gardoni, which obtained much applause:—and the finale of the second act, in which Madlle. Vera, Made. Solari, Gardoni, Coletti, Bouché, and Guidi, were the principal executants. The selection, though it afforded a fair opportunity of displaying the excellencies of Mr. Lumley's vocal corps, was not well received. Dramatic music so exhibited cannot be expected to produce any extraordinary effect when divested of the adjuncts of scenery and action. Donizetti's music, especially, which was written entirely with a view to scenic effects, is not very happily adapted to the concert-room. The *Favorita* is perhaps the best work he has composed, but it is essentially dramatic, and the stage is its proper arena. The entrance of M. Thalberg appeared a great relief to the audience, and was received with great acclamations. He played Beethoven's concerto in E flat, one of the most masterly and original productions of the great master, with singular brilliancy and power. We have hardly ever heard the pianist to greater advantage. He seemed to enter with the deepest sympathy into the beauties of the composer, and exhibited the greatest enthusiasm in the interpretation of this inimitable *chef d'œuvre*. A few exceptions may certainly be taken to his general performance, for we cannot pass over so great a liberty as the alteration and additions made to Beethoven's music by M. Thalberg, however slight, without a word of reproof: but the taste he displayed in the reading, the fine expression with which he developed the traits of peculiar feeling of the composer, and the marvellous execution he exhibited disposed us favorably towards the pianist. M. Thalberg's performance was received with the greatest possible enthusiasm.

The second part commenced with Beethoven's second symphony, in D, which was capitally played by the band, and reflected no small credit on the energy and zeal evidenced by the conductor, Mr. Balfe. Each movement of this magnificent composition was received with an enthusiasm which proves that an appreciation for the best works of the great masters pervades all classes, and that the day is gone by when frivolous music may expect countenance or applause. We cannot too highly commend the policy that introduced Beethoven's great work into the programme. Coletti, after the symphony, sang the air, "Liete voci," with great effect. Mademoiselle Schwartz again introduced Mercadante's "Ah, s'estinto," which was so favourably received on Monday night. The graceful and accomplished singing of the fair contralto a second time elicited immense applause. Lablache and Coletti, in the comic duo, "D'un bell'uso," excited the audience to great laughter; and Mademoiselle Cruvelli delighted and astonished her hearers by her brilliant and powerful rendering of the grand scena from *Freischütz*, albeit a little more reverence for the integrity of the text would have been acceptable. The second part concluded with a duet by Benedict and Beriot, for piano and violin, executed by M. Thalberg and Herr Herman. The latter gentleman is a violinist of continental eminence. He plays with great neatness and finish, but his tone is somewhat destitute of power. The duet was greatly applauded.

The third part commenced with Cherubini's overture to *Anacreon*. A duet from Rossini's *Turco in Italia*, by Lablache and Mademoiselle Vera, was capital. The grand scena, "Sorgete," one of Tamburini's great vocal achievements, from *L'Assedio di Corinto*, was excellently sung by Beletti. The chorus, "Scenda Amor," from Mozart's *Idomeneo*, was given with great precision by the choir. The entertainments concluded with Mons. Thalberg's performance of his own fantasia on airs from *Lucrezia Borgia*, which was played with astonishing accuracy, and exhibited the most marvellous feats of mechanical dexterity. The *finale*, rewritten, is a great improvement on the old version. He was rapturously encored, and gave his *capriccio* on the celebrated prayer from Rossini's *Mose in Egitto*, a performance no less marvellous than the preceding.

A grand extra night will be given on Thursday. Jenny Lind is expected hourly, and will make her first appearance in the *Gazza Ladra*.

#### ROYAL ITALIAN OPERA.

THE favorite *Puritani* on Saturday evening introduced Marini to the visitors of the Royal Italian Opera, it being his first appearance this season. The cast of parts may be readily surmised. Grisi was of course the Elvira,—her original part; Tamburini the Ricardo—his original part; Mario the Arturo, not the part written for him originally, but one in which he has proved himself the veritable successor of Rubini; Marini the Giorgio—Lablache's original part.

Few operas ever attained so instantaneous a popularity as the *Puritani*. It was produced at Paris, in 1835, and met with the most triumphant success. It seems to have pleased even the fastidious Rossini, if we may give credit to a letter of his to a friend at Bologna, wherein he commented in eulogistic terms upon every piece in the opera, with the exception of the "Suoni la tromba," of which he observed, in his own peculiar vein, "I need say nothing of the duet between Tamburini and Lablache—you must have heard it at Bologna." Bellini was a great favorite with the *gran maestro*, and much of his praise must be set down to the score of friendship. The opera, indeed, has that in it which, in the hands of first-rate artistes, will always ensure it a great reception: but though the melodies are happy and striking, and the music written throughout in a style which appeals invariably to the popular appreciation, the success of the *Puritani*, is for the most part attributable to the talents of the vocalists who originally represented the four principal characters; and in no opera of the period did Grisi, Rubini, Lablache, and Tamburini achieve more glittering laurels. The music is ever light and sparkling, and though it never rises into greatness, it has a constant flow of that graceful and expressive melody beyond which Bellini had no pretensions to soar. *Puritani* is, nevertheless, not one of the composer's best works, although it appears to be one which has attained most popularity.

The performance on Saturday exhibited its usual excellence, and no work of the season has elicited more applause from the audience. Tamburini's Ricardo is a finished and admirable impersonation. There is little to draw forth his histrionic powers, but no artist knows better how to give importance to an inferior part. His first song, "Fior d'amore," was given with intense feeling. Tamburini's pathetic singing is one of his greatest merits: his emotion proceeds from the heart, and is figured in his countenance. In the whole of the music allotted to him in the *Puritani* he does not introduce a *roulade*, if we except an appropriate *cadenza* in the first *cavatina*. That one so noted for his florid execution should eschew *fioriture*, and depend solely on the expression of the

music, is highly to be admired, and warmly to be applauded; but Tamburini's talents are invariably submitted to the true ends of vocalization. It is needless to say that he came out with power and effect in the duet with Giorgio and was immensely applauded.

Marini was received with great applause. His Giorgio we considered last season as one of his best parts. In the first movement of the duet with Grisi, "Piangi, O Figlia, sul mio seno," nervousness rendered his intonation uncertain, but as he proceeded, he became more steady, and his splendid voice told finely in the long duet of the second act, of which the "Suoni la tromba," constitutes the climax. Marini is not a Lablache, nor is he a Tamburini, but he has a glorious voice, and is an excellent artist. The "Suoni la tromba," which exhibited a generous rivalry on the part of the two vocalists, was encored with tremendous acclamations.

Mario's Arturo, even with Rubini fresh in our memory, afforded us the most unqualified delight. Vocally considered, it is one of the great tenor's most admirable efforts, and beyond question unrivalled in the present day. The favorite "A te o cara," was rendered with consummate grace and feeling, eliciting a burst of admiration from the audience, and was encored with the most vociferous applause. But the "Ella è tremante," was his greatest display. Here the beauty of voice, purity of tone, accuracy of intonation, and sympathetic expression could hardly be surpassed. Mario is positively singing better this year than last. His voice appears to have gained in power and volume, while its sweetness is as remarkable as ever. The excitement he produced on Saturday was almost unprecedented.

But what shall we say of Grisi's Elvira? Would not the reader be surprised if we intimated that we see Grisi with less satisfaction than of old as the heroine of the *Puritani*? And yet, we are inclined to think that such is the fact. It is not however, that Grisi's voice is less beautiful, or less fresh, than when she first warbled so deliciously in the *Puritani*; nor is it that her acting is less instinct with that sweetness and grace which formerly rendered it so attractive: but it is simply, that Grisi has soared beyond the beautiful into the regions of the sublime, where she now sits enthroned, and from which she must necessarily descend if she would walk in less glorious paths. Her Elvira is still vocally exquisite, still dramatically charming, truthful, and intense; but the character involves neither passion nor grandeur, and without these impulses to her genius, we do not behold Grisi towering in her pride of place. If we could free ourselves from the memories of Norma, Semiramide, Lucrezia Borgia, Anna Bolena, Donna Anna, and others, we should rest satisfied with the Elvira, and wish for nothing besides. But Grisi has taught us to be contented with nothing less than the sublime, and we cannot separate her name from the loftier walks of lyric tragedy. Her Elvira on Saturday night created an immense sensation, and she never sang more delightfully in her life. The mad scene in the second act, although in itself neither greatly dramatic nor written with much intensity, derived from her a power and grandeur that reminded us of her higher efforts. The "Qui la voce," and the "Son vergin 'vezzosa," were rendered with all that exquisite delicacy, grace, and finish, that so particularly belong to Grisi. The applause of the audience was uproarious after each of these transcendent vocal displays, and the artist was recalled several times. In short, Grisi created a real *furor* on Saturday night. The principal singers were called for at the end, and were received with enthusiastic cheers.

Polonini was highly efficient in the small part of Walton.

The first act of *Le Diable à quatre* terminated the performance.



The present week being Passion week, no dramatic performance took place. A grand concert, however, was given on Tuesday evening, which combined the whole vocal and instrumental strength of the company, and introduced M. Emile Prudent, the celebrated French pianist, to the English public. The first part of the concert was devoted to Rossini's *Stabat Mater*, which was performed entire. The second part consisted of the usual miscellaneous selection of vocal music, combined with two performances of M. Prudent, and some choral and instrumental pieces.

The *Stabat Mater* was splendidly given. Indeed we never heard it rendered in so perfect and finished a manner. The solo parts were taken by Grisi, Corbari, Alboni, Mario, Lavia, Tagliafico, and Tamburini. The introduction, "Stabat Mater dolorosa," by Corbari, Alboni, Lavia, and Tagliafico, was executed with great completeness. Mario, in the aria, "Cujus animam," exhibited the beauty of his voice and the purity of his style to admiration, and was loudly applauded. The duet "Quis est homo," by Corbari and Alboni, was a faultless performance. Tamburini's "Pro peccatis" was rendered with great expression, and in the recitatives in the "Eia Mater" he came out with equal power and effect. The chorus was above all praise; the precision and intonation were remarkable in so large a body of singers; more perfect choral singing we never heard. The quartet, "Sancta Mater," was beautifully given by Alboni, Corbari, Mario, and Tagliafico. The great gem of the *Stabat Mater*, however, was Alboni's "Fama vere." It was given with such purity of voice, such perfect intonation, such taste, and so much expression, with such an entire absence of exaggerated sentiment, as to call for an enthusiastic encore. The aria, with chorus, "Inflammatum et accensum," was a splendid performance, Grisi singing the aria with immense energy and power. This was also encored with acclamations. The quartet, "Quando Corpus," was perhaps the least satisfactory performance, but even this had its characteristic excellencies. It was sung by Grisi, Alboni, Mario, and Tamburini, and obtained the honour of a repeat. The final chorus, "In sempiterna secula" which the *Times* designates "a pursuit of *fugue* under difficulties," was given with astonishing power and precision. Altogether, a more complete and masterly performance of the *Stabat Mater* was never heard.

The feature of the second part was the pianoforte performance of M. Emile Prudent. This artist, who made his *debut* on Tuesday night, has obtained considerable celebrity on the continent, and has extended his name far and wide, having performed in most parts of France and Spain, and having made a professional *detour* even into the heart of Algeria, where he no doubt astonished the inhabitants. M. Prudent evidently belongs to the Thalberg and Liszt school. He is a very brilliant player, and possesses great executive power, combined with vigour, neatness, and precision of touch. He played two fantasias of his own composition: the first founded on the themes from Beethoven's *Kreutzer Sonata* and his seventh symphony; the second, on airs from from *La Sonnambula* and the Spanish dance *Seguidilla*. The first piece was not well chosen for M. Prudent's initiative essay. It is indifferently written and involves but little of those *ad captandum* graces and brilliancies of style which often atone for want of more solid beauties; besides which, Beethoven's variations are much better than those of the pianist. M. Prudent exhibited in his performance most of the excellencies of the school to which he belongs, but produced no great effect. His performance certainly merited, as mere executancy, a better reception than it obtained; but M. Prudent has yet to

learn that the merely executive is not that only which is sought for in pianoforte playing. Had he performed, for instance, the *Kreutzer Sonata*, (with a good violinist) instead of selecting a few bars of it to suspend thereon his own fantasies, he would have doubtless created a great impression at the outset. In the concoction from the *Sonnambula*, again exhibiting clearness, neatness, and precision in his mechanism, he produced no greater effect. M. Prudent must be tested in other music than what he has played, before the public are fully enabled to judge of his merits as a pianist. His great prototype, Thalberg, has lately, most wisely, shown a disposition to eschew the frivolities of what is termed "the Romantic School," and to turn his mind to the purer and graver style of the "Classics," with what effect his late performances at the late concerts at Her Majesty's Theatre will specify. M. Prudent, with his executive means, is doubtless equal to higher achievements than those at which he aims, and we hope he will not let the example and the triumph of M. Thalberg pass over him unnoticed and unimitated. Moreover, M. Prudent played upon a pianoforte by Pleyel of Paris, and by no means a good one.

The other items of the second part exhibited various degrees of merit. Herold's trifling overture to *Zampa* was altogether unworthy the splendid band of the establishment. The performance was perfect, but this perfection was thrown away—at least on the thinking part of the assembly. The overture was encored with acclamations, a compliment entirely owing to the surprising brilliancy and precision with which it was interpreted. The introduction of such a piece of music, which comprises nothing better than a few quadrille tunes, into a concert of the least pretensions, is highly questionable. Why did not Mr. Costa, with his unequalled resources and means, provide some such performance by his band as the A minor symphony of Mendelssohn, the Jupiter of Mozart, or one of Beethoven's? Why not give the public an opportunity of hearing his instrumentalists tested to their utmost power? Would not the overture to the *Zauberflöte* have displayed the brilliancy and completeness of his force better than the *Zampa*? But we shall wait until the next concert, in the hope that Mr. Costa, the admirable director, will think better than to let the talents of the members of his magnificent orchestra "rust in them unused."

The end of the performances may be summed up as follows: Marini and Rovere sang Ricci's duet, "Quell Antipatica," with graphic humour;—Madame Persiani exhibited all her florid graces and captivating feats in Donizetti's "Perche' non ho del vento;"—Madame Castellan gave the beautiful aria, "Come Scoglio," from *Così Fan Tutte*, with her own peculiar grace of expression;—Tamburini and Persiani were loudly applauded in Rossini's "Di Capricci," which the two accomplished artists rendered with irresistible spirit and *verve*;—Ronconi came out splendidly in the "Ecco il pegno," from the *Gemma di Vergy*;—Grisi and Alboni sang the duet, "Sappi che un rio dovere," of Rossini, from *Bianco e Faliero*, a most astonishing feat of *ensemble* singing, which absolutely electrified the audience: perhaps never did two matchless voices go more harmoniously together;—Beethoven's "Chorus of Dervishes," from the *Ruins of Athens*, was splendidly sung by the choir;—and the concert terminated with Cherubini's overture to *Les Deux Journées*, which few remained to hear.

After the first part some one in the pit called for "God save the Queen;" whereupon Mr. Costa lifted his baton, and the anthem was sung, amidst the most tremendous acclamations, Grisi and Alboni taking the principal solo parts. The house was crowded to suffocation.

On Tuesday next *La Donna del Lago* will be given, with the same cast as last year, excepting that Tamburini plays Rodrigo in the place of Bettini, a change infinitely for the better. With Grisi, Alboni, Mario, Tamburini, and Marini, as the principal vocalists; and Tagliafico, Polonini, Rovere, Carradi, Setti, Luigi-Mei, and Lavia, in the chorus of bards, it is evident that the cast is the most powerful on record. An immense treat may be expected. The part of Rodrigo, though now invariably played by a tenor, was written especially for Tamburini. It will offer a fine vehicle for exhibiting the great artist's declamatory powers.

On Thursday the *Don Giovanni* will be repeated. Grisi will perform in Donna Anna, and Tagliafico will be reinstated in the Commendatore, a part in which he created so great a sensation last year. The other characters as before.

On Tuesday week we shall have, positively, the *Cenerentola*. Salvi has consented to play the Prince, and the cast will be further strengthened by Corbari's appearing in one of the sisters. Alboni's triumph is certain.

On Tuesday, the 9th of May, the *Favorita* will be given, with Grisi, Mario, Ronconi, Marini, Tagliafico, and Polonini as the principals. All the original ballet music will be restored, so as to preclude any performance after the opera; and the scenery and *mise en scene*, it is reported, will surpass anything that has hitherto appeared on the stage.

Pauline Garcia is expected shortly. She will appear on the 16th of the ensuing month, either in the *Sonnambula*, or the *Barbriere*.

The *Huguenots* is in rehearsal. Pauline Garcia, Alboni, Mario, Salvi, Tamburini, Ronconi, Marini, Tagliafico, &c. are included in the cast.

*Fidelio* will be produced early in the season, with great completeness and splendour.

#### BEETHOVEN QUARTET SOCIETY.

The third meeting took place on Monday night, in presence of a brilliant assembly of connoisseurs. The programme was as follows:—

- Quartet in C minor, No. 4, Op. 18.
- Quartet in E flat, No. 10, Op. 74.
- Quartet in A minor, No. 12, Op. 132.

The first quartet, composed in 1791, and dedicated to Prince Lichnowsky, was performed with an *ensemble* that could hardly be surpassed. Molique held the first violin, Sainton the second, and Hill and Rousselot occupied their accustomed places.

The second, composed in 1813, and dedicated to nobody, produced an immense effect: it was perhaps never played so well. Sainton took the first violin, and was magnificent in power, especially in the fine passage at the end of the first movement.

The third quartet, composed in 1825-6, and dedicated to Prince Galitzin, was admirably played: there was not a weak point throughout. Molique took the first violin: his reading of the *canzone*, perhaps the most difficult movement, was exquisitely refined. The finale, *Allegro Appassionato*, in A minor, one of the most enchanting inspirations of Beethoven, excited the greatest enthusiasm. Hill and Rousselot were admirable in all the quartets, and the evening passed off with great éclat.

#### CONCERTS.

**SACRED CONCERTS.**—The third meeting of the season took place on Monday evening at Crosby Hall. The concert commenced with Boyce's anthem, "If we believe that Jesus died." The general features of the programme were good, but por-

tions of it were not unexceptionable. An ancient trinity hymn, harmonised for four voices by Miss Mounsey, was very well sung by Miss Rainforth, Miss Poole, Mr. Francis, and Mr. Kench, the principal vocalists. A concerto of Handel was played between the parts by Miss Mounsey. The performances concluded with Handel's chorus, "The king shall rejoice," from the second coronation anthem. The Hall was well attended. The last concert takes place on Friday, the 28th instant.

#### PROVINCIAL.

**WARRINGTON.**—The Musical Society gave a concert on the evening of Tuesday, at the Music Hall. The performance comprised the principal parts of Handel's Oratorio, the *Messiah*. Mrs. Sunderland, Mrs. Winterbottom, Mr. Sykes, and Mr. J. W. Isherwood were the chief vocalists, Mr. Gillins was the leader. Mr. J. Eade conducted and presided at the organ. The overture was played in a fair manner by the band. Mr. Sykes gave the recitative "Comfort ye," and the air "Every Valley" with the execution of which we were pleased. The choir in the chorus "And the Glory of the Lord," deserved great praise. Mrs. Winterbottom gave "Behold a Virgin," and the air "O thou that tellest good tidings to Zion," in her usual style. Mr. Isherwood gave the recitative "For behold! darkness shall cover the earth" and the air "The people that walked in darkness" excellently. Mrs. Sunderland gave the recitative "There were Shepherds," "And lo! the angel, &c.," "And the angel said unto them, &c.," "And suddenly there was an angel, &c.," excellently. The chorus, "Behold the Lamb of God, &c.," was irregularly performed; the grand chorus, "Hallelujah," was sung with great effect. We feel called upon to record our admiration of the performance, by Mr. Standish, of the trumpet obligato preceding the air, "The trumpet shall sound, &c." It is a difficult part, but it was successfully gone through. The concert ended with the grand chorus, "Worthy is the Lamb, &c.," which was received with great applause. The accompaniments on the organ of Mr. Eade were in perfect unison with his known ability. The concert was pretty well attended.

#### ANALYSIS OF THE HUMAN VOICE.

Compiled by FREDERICK WEBSTER, Professor of Elocution to the Royal Academy of Music.

(CONTINUED FROM PAGE 254.)

THE subtonic elements, when whispered, are individually incapable of the variations of pitch, but, like the tonics, they may have relatively to each other different places in the scale.

The atonics have no variations of pitch in themselves, nor is their relative place in the scale, if they have any, of the least importance in the use of speech. In order to perceive clearly the distinctions here pointed out, we must, in executing the articulated whisper, be careful to make the elements, as it were, at the back of the mouth, and to avoid falling into either of the two other forms, the characteristic function, of which lies nearer the lips.

The mode of voice which I am now about to consider is not, perhaps, specifically different from the natural voice, but is rather to be regarded as an eminent degree of fulness, clearness, and smoothness of its quality, and this may be either native or acquired. The limited analysis and vague history of speech by the ancients, and the further confusion of the subject by commentators upon them, leave us in doubt whether the expression "*os retundum*," used by the Romans, in enumerating the merits of Grecian utterance, referred to the construction of periods, the predominance or position of vowels, or to quality of voice. Whatever may have been the original signification of the phrase, the English term, "roundness of tone," specifying the kind of voice, seems to have been derived from it.

He who, by closely observing the human voice in its best instances on the stage, has acquired a knowledge of its powers and beauties, may remember how slowly he came to the full perception and relish of them. And he will not deny that they would have earlier attracted his attention had they been signalled by a proper oratorical name. On the basis of the Latin phrase, I have constructed the term *Oratund*, to designate both adjectively and substantively, that assemblage of eminent qualities which constitute the highest character of the speaking voice.

By the *oratund* voice I mean that natural or improved manner

of uttering the elements which exhibits them with a fulness, a clearness, strength, smoothness, and a ringing or musical quality, rarely to be heard in ordinary speech, and which is never found in its highest excellence, except through long and careful cultivation.

By fulness of voice, I mean that grave and hollow volume which approaches towards hoarseness.

By clearness, a freedom from nasal murmur and aspiration.

By strength, a satisfactory loudness or audibility.

By smoothness, a freedom from all reedy or guttural harshness.

By a ringing quality of voice, its distant resemblance to the resonance of certain musical instruments.

I know how difficult it is to make such descriptions definite, without audible illustration. Perhaps the best mode of instruction on this subject is to excite attention by terms; to give, as clearly as possible, a detailed explanation of the thing by figurative reference, and to leave its recognition to the subsequent observation of the learner. The same natural relationships that suggested the metaphor to its inventor, may, in due time, lead others to acknowledge the aptness of the illustration.\*

The mechanical structure and action which produce the oratund are to me, after much enquiry, unknown. During its utterance one may perceive some motion and contraction of the back parts of the mouth, as distinguished from the position of those parts under the colloquial voice. But these indications of a cause are so slight and so indefinite, that to me they do not at present justify more than this general notice! In our ignorance of the mechanism of speech, we are not even able to decide whether the oratund is merely an improved quality of the natural voice, or the product of some additional function. I said above, that the Falsette, or something hoarsely like it, may be executed in the lower range of pitch of the natural voice. It might, therefore, be suggested for enquiry—whether the cause of the oratund is the same as that of the reduced falsette, or, as it may be called, the Basso-falsette; for this has somewhat of the full, hollow, and ringing effect which I ascribed to the acquired oratund.

It might be sufficient for a teacher of elocution to exemplify the oratund, and bid the pupil to imitate it. Vocalists, in their lessons on Pure Tone, do little more. But singing has long been an art, and its many votaries have rendered the public familiar with its leading principles, and accustomed the ear to the peculiarities of practice; whilst elocution seems to be no more than a brutal instinct, in which some only bleat, bark, mew, whinny, and bray a little better than others. In describing, therefore, without the opportunity of illustrating, it becomes necessary to address the pupil as if he had no principles to help his understanding, nor exemplified sounds to satisfy his ear. The only way in which this purpose can be answered, in written instruction, is to make him teach himself by referring him to those functions of the voice which are familiar to him both by nature and by name. When the scholastic world shall understand the analysis of the speaking voice, and shall apply it to practice, men will learn the good things of elocution from one another, children will catch the proprieties of speech from well-taught parents, and many a topic of this work which I have labored, perhaps in vain, to make at this time perspicuous, may hereafter, from the unsought enlightening of surrounding knowledge, seem to be perspicuous in itself.

\* Reverberations may serve to furnish some idea of two of the qualities of the oratund voice. Thus, vaulted ceilings and coved recesses often give a ringing echo; and speaking with the mouth within an empty vessel produces a hollow fulness. One of the best instances I ever heard of the modification of the human voice into the above-named qualities, was from a boy who had sportfully got into a large copper alembic.

It may be worth thinking upon, whether the brazen vases of the Greek theatre were not intended to improve the voice in quality rather than to increase its force, or to return a concord to its pitch. The speaking trumpet affords, though not agreeably, an illustration of the qualities above described, and could the bugle or the organ diapason be made to articulate, it would show the highest measure of that fulness and sonorous effect which, in a reduced proportion, constitutes the character of the oratund voice.

(To be continued)

#### MISCELLANEOUS.

[HERR BLUMENTHAL, a German composer of whom report speaks highly, has arrived in London. We trust to have the pleasure of hearing some of his works and confirming the favourable opinion of the Continent.

M. EMILE PRUDENT, it is reported, will play a Concerto of his own composition at the next Philharmonic concert.

M. BILLET, a pianist unknown to fame, is to play at the next meeting of the Musical Union.

MARYLEBONE THEATRE.—Macready has been engaged by Mrs. Warner for a short period, and makes his appearance on Monday in Hamlet. His performances during the week will be *Othello*, *Macbeth*, and *King Lear*. The bills announce that these will be his last appearances previous to his departure for America.

HAYMARKET THEATRE.—M. Herrmann, the celebrated German conjuror, has transferred his magical mornings from the Adelphi to this house. We have already done justice to the neat and exceedingly clever tricks and feats of legerdemain of M. Herrmann, and have enlarged upon the extraordinary qualifications of Madame Herrmann, who after the manner of the mysterious lady at the Egyptian Hall, goes through a series of second sight performances, which delights the million, and surprises the few; obstupifies the uninitiated and astounds the erudite. A new and ingenious trick is added to the performance. A child under the supposed influence of ether is made to support itself on an upright pole by the aid of its elbow alone, and thus to keep itself without any other support in a horizontal position. This trick is remarkably good. M. Herrmann also introduced his imitations of the singing of birds, in which he is scarcely less astonishing than in his feats of legerdemain. The theatre has been well attended during the week, with the exception of last night, when there was no performance, it being Good Friday.

LISZT, the celebrated pianist, has gone to Hungary, his native country, where he has been elected not only one of the members of the Legislative Assembly, but appointed one of the vice-presidents.

MR. FRAZER, the popular tenor, has just returned from America, and has announced an entertainment, illustrative of English minstrelsy and song, for Monday evening next, at the Music Hall, Store-street.

MR. HENRY RUSSELL gave three grand concerts at the Olympic theatre this week, at which the Eight singers of the Pyrenees assisted, as also a goodly array of native vocalists, whom we take leave to mention. These were Misses Moriat O'Connor, Eliza Nelson, Morden, Susan Kenneth, Gould, Bromley, F. Matthews, Fitzherbert; Messrs. J. Binge, Howe, Delavanti, H. Buckland, &c. Miss Emma Cox officiated at the grand piano; Mr. Distin played on the trumpet; Master Thirlwall performed on the violin; Mr. R. Sidney Pratten executed on Sicama's patent diatonic flute; and Mr. Gough figured on the clarinet. In addition, the Distin family flourished on the saxe-horns, saxe-tubas, and ventril trombones.

MR. WETHERBEE gave his first lecture at the City of London Literary and Scientific Institution, on Wednesday evening, the 12th instant, to a crowded audience. His subject (the vocal melody of the oratorio) was treated in such a manner as to command the undivided attention of his hearers.

REAL EQUALITY.—(*From Punch.*)—A Theatre, it is said, is about to be established in Paris in which the prices are to be equal to all parts of the house; the salaries are to be equal for all the performers, high or low, and the temper of the manager is to be equal under every trial to which he may be exposed. The system of perfect equality is also to be applied to a variety of other matters. The equinoctial line has already given in its adhesion to the French Republic, and the engineer's level is the only one that has been known to turn dumpy in France in the present state of affairs.



and his illustrations, which embraced some of the finest compositions of the great masters, were given with power and fidelity. He was carefully accompanied on the pianoforte by Mr. T. H. Severn. The second lecture was given on Wednesday last, and the last will be given on Wednesday next.

**CHARLES HALLE.**—We hear with pleasure that the musical public will shortly have an opportunity of hearing this admirable pianist. He is engaged to perform at the second grand concert of the Royal Italian Opera, on which occasion he will play one of those classical works in the interpretation of which he so eminently excels—probably the concerto in G of Beethoven. M. Hallé is also secured by Mr. Ella for the fourth *seance* of the Musical Union, and, as we hear, by the Philharmonic Society for one of the concerts in June.

#### TO CORRESPONDENTS.

The quartet with "God Save the Emperor" is in C major, No. 80, Op. 75.

**SPHINX.**—There is positively a Mrs. Ponisi, who enjoys considerable repute in Devonshire theatricals.

**A SUBSCRIBER.**—Anna Bolena will be played next week, or the week following. The *Lucrezia Borgia* is not yet fixed.

**J. W. W.**—We cannot undertake to recommend any Exercise. Our opinion of the work questioned will appear when it comes to be reviewed.

#### ADVERTISEMENTS.

##### PIANOFORTES & PATENT HARMONIUM.

##### GEO. LUFF & SON

Solicit Purchasers, Professors, and Dealers to inspect their Improvements in the Tone, Touch, and Style of their Pianofortes. The Patent Harmonium can now be had with Two New Stops and German Pedals.—Price, Lists, and Prospectuses forwarded.—Geo. Luff and Son, 103, Great Russell Street, Bloomsbury.

#### FOR THE BASS VOICE.

**MR. CRIVELLI** begs to acquaint his Friends and the Public, that his Work on the **ART OF SINGING**, adapted with alterations and additions for the BASS VOICE, is now ready, and may be had of Mr. CRIVELLI, at his residence No. 74, UPPER NORTON STREET; and at all the principal Music Sellers.

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## Musical and Dramatic Academy,

No. 21a, SOHO SQUARE.

### MR. HOWARD CLOVER

Begs to announce that the

#### INAUGURATIVE CONCERT

OF THE ABOVE INSTITUTION,

Will take place on MONDAY MORNING, MAY 15, 1848, commencing at One o'clock, on which occasion a SELECTION of MUSIC will be performed by the following Pupils of the new Academy:—Miss Rowland, Miss Isabella Taylor, Miss Bleadon, Miss Emily Macnamara, Miss Teresa Brooke, Miss Mary Bland, Miss Edger, Miss Kate Macnamara, and Mrs. A. Newton.—Mr. Day, Master Ward, Mr. Tyler, and Mr. Delavanti.

\* Parties desirous of obtaining Cards of Admission are requested to forward their Names and Addresses to Mr. Howard Glover, No. 21a, Soho Square, where all particulars concerning the new "Musical and Dramatic Academy" may be obtained. The Programme of the Concert will shortly appear.

Now Published, Price 3s. 6d.,

### THE PIANISTS' DESIDERATA.

A Series of One Hundred Progressive Exercises, arranged uniformly for both hands on a novel plan, by which the Thumb and Fingers of the left hand will be made as tractable as those of the right, so that a complete mastery of the Diatonic and Chromatic Scales, together with all the Shakes, may be accomplished in a comparatively short time, thereby greatly facilitating the progress of Pupils, and effecting a saving of much time and labour to both master and scholar; they will therefore be found a valuable auxiliary to all other Elementary works extant, as they may be given to the Tyro at any stage of learning, with a certainty of a correct position of holding the hands being permanently secured; and to those somewhat advanced, who may have contracted bad habits, or find a difficulty in executing rapid passages, they are strongly recommended as unfailing correctives.

Inscribed with all due deference to the Musical Profession, by

EDWARD FROST.

Oxford, Published at the Author's Musical Repository, 78, High Street.—LONDON, R. Cocks and Co., 6, New Burlington Street; Lee and Coxhead, 48, Albemarle Street; Coventry, 71, Dean Street, Soho; R. Addison and Co., 210, Regent Street; Metzler and Co., 37, Great Marlborough Street; and Z. T. Purday, 45, High Holborn.

### The Greatest Sale of any Medicine in the Globe.

#### HOLLOWAY'S PILLS.

A Very Wonderful Cure of a Disordered Liver and Stomach.

Extract of a Letter from Mr. Charles Wilson, 30, Princes Street, Glasgow, dated February 18th, 1847.

"Sir,—Having taken your Pills to remove a disease of the Stomach and Liver under which I had long suffered, and having followed your printed instructions I have regained that health, which I had thought lost for ever. I had previously had recourse to several medical men, who are celebrated for their skill, but instead of curing my complaint, it increased to a most alarming degree. Humanly speaking, your Pills have saved my life! Many tried to dissuade me from using them, and I doubt not but that hundreds are deterred from taking your most excellent medicine, in consequence of the impositions practised by many worthless persons; but what a pity it is that the deception used by others, should be the means of preventing many unhappy persons, under disease, from regaining health, by the use of your Pills. When I commenced the use of your Pills, I was in a most wretched condition, and to my great delight, in a few days afterwards, there was a considerable change for the better, and by continuing to use them for some weeks, I have been perfectly restored to health, to the surprise of all who have witnessed the state to which I had been reduced by the disordered state of the Liver and Stomach; would to God, that every poor sufferer would avail himself of the same astonishing remedy."

"To Professor Holloway." (Signed,

"CHARLES WILSON.")

These truly invaluable Pills can be obtained at the Establishment of Professor HOLLOWAY, 244, Strand, (near Temple Bar), London; and of most respectable Vendors of Medicines throughout the civilized World, at the following prices—1s. 1d., 2s. 9d., 4s. 6d., 11s., 22s., and 33s. each Box. There is a considerable saving by taking the larger sizes.

### DR. STOLBERG'S VOICE LOZENGE

is acknowledged as the best specific, after three year's trial, for improving the Voice and removing all affections of the throat, strongly recommended to Clergymen, Singers, Actors, Public Speakers, and all Persons subject to relaxed throats. See the following extract from "The Dramatic and Musical Review, January 9th, 1847.

"To CORRESPONDENTS.—AN AMATEUR VOCALIST.—Use Stolberg's Lozenges by all means; they will strengthen the voice, and remove hoarseness. We have recently, through a chemical friend, submitted them to analysis, and the result proves them to be a most efficacious remedy for affections of the throat generally.

Wholesale Agents, Barclay and Sons, Farringdon Street; Sutton and Co., Bow Churchyard; W. Edwards, Newbery, and Sons, Saint Paul's Churchyard; Sanger, Dietrichsen and Hannah, Oxford Street; and Retail by all respectable Chemists in the Kingdom.



## HER MAJESTY'S THEATRE.

The Nobility, Gentry, Subscribers to the Opera, and the Public are respectfully informed that

### A GRAND EXTRA NIGHT

Will take place

On **THURSDAY NEXT, APRIL 27th, 1848.**

The Particulars of which will be duly announced

#### MISS MIRAN

Has the honor to inform the Nobility and Public that she returns to Town on **SATURDAY, the 22nd Instant.**

13, Caroline Street, Bedford Square.

### London Sacred Harmonic Society, Exeter Hall.

Under the direct sanction and patronage of the Committee of Noblemen and Gentlemen for promoting the Subscription for the Relief of the English Refugee Artisans from France.—The above Society will perform HANDEL'S Oratorio,

#### JUDAS MACCABEUS,

In aid of the Fund, on **WEDNESDAY NEXT, April 26th, at EXETER HALL.**

Principal Vocal Performers—Miss Birch, Miss A. Williams, Miss Stewart, Miss E. Byers, Miss M. Williams, Miss Duval, Mr. Sims Reeves, and Mr. Machin. Leader, Mr. H. Blagrove.—Conductor, Mr. Surman.—The Band and Chorus will be on a most extensive scale.

Tickets, 3s. each; Reserved Seats in the Gallery, 5s.; in the Area, 10s. 6d.; Seats in the Orchestral Galleries, 1s. each; to be obtained of the principal Music-sellers; of Mr. BARNAN, 3, Leadenhall Street; Mr. TOMLIN, 32, Charing Cross; Mr. CAHAN, 371, Strand, (next door to Exeter Hall); and at No. 9, Exeter Hall, (entrance in Exeter Street).

20th April, 1848.

W. STANTON AUSTIN, Hon. Sec.

#### Mr. GEO. CASE

Begs to announce that it is his intention to give a

### SERIES OF FOUR SOIREE'S MUSICALES,

At the Beethoven Rooms, 76, Harley Street,

On **Wednesday, May 3rd, 17th, and 31st; and June 14th.**

For the purpose of affording Amateurs and admirers of the CONCERTINA an opportunity of hearing works of the first Masters performed on TWO, FOUR, and TWELVE CONCERTINAS.—Programmes with full particulars to be obtained at Mr. CASE'S, 51, Great Cornin Street, Russell Square, and at the principal Music-sellers.

### Her Majesty's Concert Room, Hanover Square.

#### GERHARD TAYLOR

Has the honour to announce his

### Grand Recital of Classical Music on the Harp

Will take place

On **WEDNESDAY EVENING, April 26th,**

When he will be assisted by the following Vocalists, (Pupils of the New Musical and Dramatic Academy)—Misses Isabella Taylor, Rowland, E. and R. Macnamara, Teresa Brooke, and Mr. Delavanti.—Grand Pianoforte and Conductor, Mr. Howard Glover.—To commence precisely at Eight o'clock.

Tickets, 5s., Reserved Seats, 7s., to be had at A. BLAZDELL'S, Harp Maker, 31, Newman Street, Oxford Street, and at 1, Melton Street, Euston Square.

### Music Hall, Store Street, Bedford Square.

#### Mr. FRAZER,

(Formerly of the Theatres Royal, Drury Lane and Covent Garden, his First Appearance since his return from the United States, will give an Entertainment, entitled

#### Illustrations of English Minstrelsy and Song,

On **MONDAY EVENING, APRIL the 24th, at Eight o'clock.**

Pianoforte - Mr. R. A. BROWN.

Tickets, 2s.; Reserved Seats, 2s. 6d.; to be had at the Rooms, and of all Book Music-sellers.

## ROYAL ITALIAN OPERA,

### COVENT GARDEN.

The Directors have the honor to announce that

On **TUESDAY NEXT, APRIL the 25th, 1848,**

Will be performed, for the First Time this Season, ROSSINI'S Opera,

### LA DONNA DEL LAGO.

Elena .. ..	Mad. GRISI.
Malcolm .. ..	Mlle. ALBONI.
Albina .. ..	Mad. BELLINI.
Giacomo V. .. ..	Signor MARIO.
Douglas .. ..	Signor MARINI.
Rodrigo .. ..	Signor TAMBURINI.
Serano .. ..	Signor LAVIA.

PRINCIPAL BARD.

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Signor SOLDI, Signor LUIGI MEI,  
Signor CORRADI-SETTI, and Signor ROVERE.

Composer, Director of the Music, and Conductor, MR. COSTA.

To conclude with the Ballet of

### LE DIABLE A QUATRE.

The Principal Characters by

Mademoiselle FLORA FABBRI,

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M. GONTIER, M. PAINE, and M. BRETIN.

### GRAND EXTRA NIGHT,

**THURSDAY NEXT, APRIL 27th.**

The Directors of the Royal Italian Opera have the honor to announce, that a **GRAND EXTRA PERFORMANCE** will take place on **THURSDAY NEXT, April 27th**, on which occasion will be performed, for the Second Time this Season, MOZART'S Opera,

### IL DON GIOVANNI.

With the combined effect of the Triple Orchestra and Double Chorus.

Donna Anna .. ..	Mad. GRISI.
Zerlina .. ..	Mad. PERSIANI.
Elvira .. ..	Madlle. CORBARI.
Don Ottavio .. ..	Signor MARIO.
Don Giovanni .. ..	Signor TAMBURINI.
Leporello .. ..	Signor ROVERE.
Masetto .. ..	Signor TAGLIAFICO.
Il Commendatore .. ..	Signor RACHE.

To conclude with a **DIVERTISSEMENT**, in which all the principal Artistes of the Ballet will appear; viz., Mlle. Flora Fabbri, Mlle. Melina Marmet, Mlle. Thierry, Mlle. Langher, Mlle. Leopoldine Brussi, Mlle. Celeste Stephan, Mlle. Honoré, and Mlle. Wuthier.

Admission to the Pit, 8s.; to the New Amphitheatre, 2s. 6d.; Amphitheatre Stalls, 5s.—The Performances will commence at Eight o'clock.

Tickets, Stalls and Boxes, (for the Night or Season) to be obtained at the Box-office of the Theatre, which is open from Eleven till Five o'clock; and at the Principal Libraries and Music-sellers.

Printed and Published, for the Proprietors, at the "Nassau Steam Press," by WILLIAM SPENCER JOHNSON, 60, St. Martin's Lane, in the parish of St. Martin's in the Fields, in the County of Middlesex; where all communications for the Editor are to be addressed, post paid. To be had of G. Purkess, Dean Street, Soho; Strange, Paternoster Row; Vickers, Holywell Street; and all Booksellers.—Saturday, April 22nd, 1848.